



М. ГНЕСИН

M. GNESSIN

Op. 43

С о н а т а

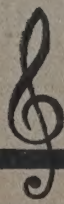
для скрипки с фортепиано

S o n a t e

für Violine und Klavier

МУЗСЕКТОР ГОСИЗДАТА
MUSIKSEKTION DES STAATSVERLAGES

МОСКВА * MOSKAU * ВЕНА



УНИВЕРСАЛЬНОЕ ИЗД-ВО
UNIVERSAL EDITION A. G.

WIEN * ЛЕЙПЦИГ * LEIPZIG

М. ГНЕСИН

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*Собственность издателей
Eigentum der Verleger*

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UNIVERSAL-EDITION A. G.
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МУЗСЕКТОР ГОСИЗДАТА
MUSIKSEKTION d. STAATSVRLAGES
МОСКВА. MOSKAU

M219
G64
Op. 43
1928

Галине Маврикиевне Ванькович

3

Соната.

Sonate.

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МИХАИЛ ГНЕСИН. Op. 43.
MICHAEL GNESSIN. 1928

Allegro moderato. $m. \text{♩} = 80$

Violino.

Piano.

Allegro moderato.

f

La.

The musical score is for a Violino and Piano duo. It is in 4/4 time and consists of three systems. The first system shows the beginning of the piece with a Violino part and a Piano part. The second system continues the Piano part with a * marking. The third system continues the Piano part with m.s. and m.d. markings.

allarg. *a tempo* *f*

p *cresc.* *poco a poco ed acceler.* *cresc.* *poco a poco ed acceler.* *m.d.* *f*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a half note, followed by a quarter note, and then a half note. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. There are dynamic markings 'A' and 'V' above the vocal line.

Second system of musical notation. It continues the vocal and piano parts. The vocal line has a half note, a quarter note, and a half note. The piano accompaniment includes triplets and sixteenth notes. Dynamic markings include 'Meno mosso.', 'rit.', and 'p'.

Third system of musical notation. The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment features complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings include 'p' and 'Meno mosso.'.

Fourth system of musical notation. The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment includes triplets and sixteenth notes. Dynamic markings include 'mf', 'dimin.', 'poco a poco', 'poco accel.', 'ppp', 'basso', 'pp', and 'cres'.

Lento.

p

Lento.

rit. cendo *poco rit.* *piano*

Andante. (♩ = 63)

Andante.

p

p

tr *p* *tr* *tr* *tr*

p

First system of musical notation, measures 1-4. It features a vocal line with a long note and a piano accompaniment with chords and moving lines. Dynamics include *f* and *ff*.

Second system of musical notation, measures 5-8. The piano accompaniment continues with complex chordal textures. Dynamics include *f*.

Third system of musical notation, measures 9-12. It includes the tempo marking *Largamente Maestoso.* and dynamic markings *mf* and *rit.*.

Fourth system of musical notation, measures 13-16. It includes the tempo marking *Largamente Maestoso.* and dynamic markings *mf* and *f*. The piano accompaniment features sustained chords.

Vivace.

Allarg.

Allegro moderato.
tempo primo

Allegro moderato.
tempo primo
cresc.

Largamente.
smp *p*

Largamente.
rit. *allarg.* *sfp*

sul G. molto espr.
mf *p*

pp

Andantino.

♩ = 68

The first system of the musical score for 'Andantino.' features a single melodic line in the treble clef. It begins with a half rest, followed by a series of eighth and sixteenth notes, some beamed together. A dynamic marking of *mp* (mezzo-piano) is present. The key signature has one flat (B-flat).

Andantino.

The piano accompaniment for the first system of 'Andantino.' is written for grand piano. The right hand plays chords and moving lines, while the left hand provides a steady bass line with eighth and sixteenth notes. The key signature has one flat (B-flat).

ritard.

The second system of the musical score for 'Andantino.' continues the single melodic line in the treble clef. It includes a *ritard.* (ritardando) marking and a dynamic marking of *mp*. The key signature has one flat (B-flat).

The piano accompaniment for the second system of 'Andantino.' continues with complex chordal textures in both hands. A dynamic marking of *sf* (sforzando) is visible. The key signature has one flat (B-flat).

Alla marcia funebre.

The third system of the musical score for 'Alla marcia funebre.' begins with a single melodic line in the treble clef. It features a *p* (piano) dynamic marking and a *mf* (mezzo-forte) marking. The key signature has one sharp (F-sharp).

The piano accompaniment for the third system of 'Alla marcia funebre.' features a steady bass line in the left hand and chords in the right hand. A dynamic marking of *p* is present. The key signature has one sharp (F-sharp).

The fourth system of the musical score for 'Alla marcia funebre.' continues the single melodic line in the treble clef. It includes a *mf* dynamic marking. The key signature has one sharp (F-sharp).

The piano accompaniment for the fourth system of 'Alla marcia funebre.' continues with complex chordal textures in both hands. The key signature has one sharp (F-sharp).

Poco più vivo.

acceler.

sf acceler.

sf

sf

p

Moderato.

rit.

p

rit.

p

cresc.

Più mosso.

f

Più mosso

f

Tw.

Moderato.

Moderato.

Più mosso.

cresc. poco a poco

mf

cresc. poco a poco

This musical score is written for piano and voice. It consists of four systems of staves. The first system includes a vocal line and a piano accompaniment. The tempo is marked 'Allarg.' and the dynamics are 'ff' and 'ff Allarg.'. The second system continues the piano accompaniment with the tempo 'Allegro moderato.' and dynamics 'f'. The third system includes both vocal and piano parts, with tempo markings 'accel.' and 'rit.' and dynamics 'mf'. The fourth system continues the piano accompaniment with the tempo 'Allegro moderato.' and dynamics 'f'. The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures (3/4 and 4/4), and various musical symbols like slurs, ties, and ornaments.

Allarg.

ff Allarg.

Allegro moderato.

Allegro moderato.

f

accel.

mf

rit.

rit.

f

crese.

Musical notation for a piano piece, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature has two flats (B-flat and E-flat). The time signature is 8/8. The piece includes a variety of musical textures, including arpeggiated figures, chords, and melodic lines. Performance instructions like *mf*, *p*, *dolce*, *rit.*, and *allarg.* are present. The page is numbered 13 in the top right corner.

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in four systems, each consisting of multiple staves. The first system includes a treble staff with a melody and a grand staff (treble and bass) with accompaniment. The second system continues the grand staff accompaniment. The third system introduces a new treble staff with a melody, while the grand staff continues. The fourth system features a treble staff with a melody and a grand staff with accompaniment. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' (forte), 'cresc.' (crescendo), and 'meno mosso' (less motion). There are also markings like 'marcato' and 'sul G'. The page is numbered 'd = 72.' at the beginning of the fourth system. The overall style is that of a classical music score.

Musical score for piano, page 15. The score consists of four systems of staves. The first system has a treble staff with eighth notes and a grand staff with complex chords and triplets. The second system features a treble staff with a melodic line and a grand staff with a bass line starting with a forte (*f*) dynamic. The third system includes a treble staff with a tempo marking of quarter note = 72 and a grand staff with triplets and a 72 BPM marking. The fourth system shows a treble staff with a melodic line and a grand staff with a bass line, including a *rit.* (ritardando) marking. The score is written in a key with one flat and a 3/4 time signature.

ritard.
dimin. poco a poco

ritard.
dimin. poco a poco

Lento.
rit.

Andante.

musical score for piano, page 17. The score is written in G major and 3/4 time. It consists of four systems of staves. The first system includes a treble staff with a melodic line and a grand staff with a complex accompaniment. The second system continues the accompaniment with triplets. The third system features a dense texture with many sixteenth notes in the right hand. The fourth system includes trills and a final melodic flourish. Performance markings include *m.d.* (moderato) and *rit.* (ritardando).

The musical score consists of five systems of staves. The first system has a single staff with a melodic line marked *cresc.* and a grand staff with a piano accompaniment also marked *cresc.*. The second system features a single staff with a melodic line marked *rit.* and a grand staff with a piano accompaniment marked *f*, *m.d.*, and *marcato*. The third system has a single staff with a melodic line marked *rit.* and a grand staff with a piano accompaniment marked *marcato*. The fourth system has a single staff with a melodic line marked *p* and a grand staff with a piano accompaniment. The fifth system has a single staff with a melodic line marked *p* and a grand staff with a piano accompaniment. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.



First system of musical notation. The top staff is a single melodic line starting with a half rest, followed by a half note G4, and then a half note F#4. The middle and bottom staves are a piano accompaniment. The middle staff has a half note G4, a half note F#4, and a half note E4. The bottom staff has a half note G4, a half note F#4, and a half note E4. The piano part features a series of eighth notes in the left hand and a series of eighth notes in the right hand. The tempo is marked *mp* (mezzo-piano).



Second system of musical notation. The top staff continues the melodic line with a half note D4, a half note C#4, and a half note B3. The middle and bottom staves continue the piano accompaniment. The middle staff has a half note D4, a half note C#4, and a half note B3. The bottom staff has a half note D4, a half note C#4, and a half note B3. The piano part features a series of eighth notes in the left hand and a series of eighth notes in the right hand. The tempo is marked *mf* (mezzo-forte).



Third system of musical notation. The top staff continues the melodic line with a half note A3, a half note G3, and a half note F#3. The middle and bottom staves continue the piano accompaniment. The middle staff has a half note A3, a half note G3, and a half note F#3. The bottom staff has a half note A3, a half note G3, and a half note F#3. The piano part features a series of eighth notes in the left hand and a series of eighth notes in the right hand. The tempo is marked *Vivace.*



Fourth system of musical notation. The top staff continues the melodic line with a half note E3, a half note D3, and a half note C#3. The middle and bottom staves continue the piano accompaniment. The middle staff has a half note E3, a half note D3, and a half note C#3. The bottom staff has a half note E3, a half note D3, and a half note C#3. The piano part features a series of eighth notes in the left hand and a series of eighth notes in the right hand.

Allegro moderato.
Tempo primo.

The musical score is written for piano and violin. The piano part is in G major, 2/4 time, and features a driving eighth-note bass line. The violin part is in G major, 2/4 time, and features a melody with many triplets. The score is divided into four systems, each with a violin staff and a piano grand staff. The first system includes the tempo marking 'Allegro moderato. Tempo primo.' and the dynamic marking 'f sempre'. The second system includes a '*' symbol under the piano staff. The third system includes a '2.' marking above the violin staff. The fourth system includes a 'f' dynamic marking under the piano staff. The score ends with a 'Fin.' marking at the end of the fourth system.

Галина Мавриковна Ванькович

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Соната.

Sonate.

Violino.

МИХАИЛ ГНЕСИН.
MICHAEL GNESSIN. Op. 43.
1928

Allegro moderato

f

a tempo

allarg.

crescendo poco a poco ed acceler.

p

meno mosso

rit.

Lento.

mf

p

Violino.

Andante

Violino score for the Andante section. The music is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 9/8 time signature. It begins with a piano (*p*) dynamic. The melody features flowing eighth and sixteenth notes, with some measures containing triplets. A trill (*tr*) is marked in the second system. The section concludes with a forte (*f*) dynamic.

Largamente. Maestoso.

Violino score for the Largamente. Maestoso section. The music is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a mezzo-forte (*mf*) dynamic. The tempo is slower, with wide intervals and a majestic feel. The section ends with a mezzo-forte (*mf*) dynamic.

Vivace

Violino score for the Vivace section. The music is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a forte (*f*) dynamic. The tempo is faster, with more active eighth and sixteenth notes. The section ends with a forte (*f*) dynamic.

Allegro moderato
Tempo I.

Violino score for the Allegro moderato section. The music is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a trill (*tr*) and an allargando (*allarg.*) marking. The tempo is moderate. The section ends with a forte (*f*) dynamic.

Largamente

Violino score for the Largamente section. The music is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with an allargando (*allarg.*) marking. The tempo is slow. The section ends with a piano (*p*) dynamic.

sul G molto espr.

Violino score for the *sul G molto espr.* section. The music is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a mezzo-forte (*mf*) dynamic. The section ends with a piano (*p*) dynamic.

Andantino.

Violino score for the Andantino section. The music is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a mezzo-piano (*mp*) dynamic. The tempo is slow. The section ends with a mezzo-forte (*mf*) dynamic.

ritord.

Violino score for the *ritord.* section. The music is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a piano (*p*) dynamic. The tempo is slow. The section ends with a mezzo-forte (*mf*) dynamic.

poco più vivo

acceler.

Violino score for the *poco più vivo* and *acceler.* sections. The music is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a forte (*f*) dynamic. The tempo is faster. The section ends with a forte (*f*) dynamic.

Violino.

3

Moderato

rit.

piu mosso

Moderato

piu mosso

cresc. poco a poco

Allegro moderato

ff

f

meno mosso

rit.

cresc. sempre

ff

8

sul G

Violino.

This page contains the musical score for the Violino part, spanning measures 1 through 24. The notation is written on ten staves. The first staff begins with a forte (*ff*) dynamic. The second staff includes trills (*tr*) and a forte (*f*) dynamic. The third staff features slurs and accents (*v*). The fourth staff has a mezzo-forte (*mf*) dynamic and includes slurs, accents, and a fermata. The fifth staff contains a quintuplet (marked '5') and triplet (marked '3') figures. The sixth staff is marked 'Lento' and 'Andante', with a piano (*p*) dynamic and a trill (*tr*). The seventh staff continues the melodic line. The eighth staff features a descending scale. The ninth staff includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The tenth staff concludes with a ritardando (*rit.*) marking.

Violino.

5

Violino musical score page 5. The page contains ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a series of eighth notes, a 'rit.' (ritardando) marking, and a 'p' (piano) dynamic. The second staff continues with eighth notes, a 'mp' (mezzo-piano) dynamic, and a '3' (triple) marking. The third staff is marked 'Vivace' and 'f' (forte), featuring sixteenth notes, a '3' (triple), and a 'tr' (trill) marking. The fourth staff continues with sixteenth notes, a '3' (triple), and a 'tr' (trill) marking. The fifth staff features eighth notes, a '3' (triple), and a 'tr' (trill) marking. The sixth staff continues with eighth notes, a '3' (triple), and a 'tr' (trill) marking. The seventh staff features eighth notes, a '3' (triple), and a 'tr' (trill) marking. The eighth staff continues with eighth notes, a '3' (triple), and a 'tr' (trill) marking. The ninth staff features eighth notes, a '3' (triple), and a 'tr' (trill) marking. The tenth staff concludes with eighth notes, a '3' (triple), and a 'ff' (fortissimo) dynamic.

m. d. *m. s.* *m. d.* *m. s.*

acceler. cresc. sempre

ff

СОЧИНЕНИЯ МИХАИЛА ГНЕСИНА

WERKE VON MICHAEL GNESSIN

I СЕРИЯ.

- Соч. 1. Четыре пьесы для голоса с фортепиано:
 1. У моря ночью. 2. Бог Солнце, светлый бог любви.
 3. Все мне грезится море. 4. Стремление.
- „ 2. Из современной поэзии:
 1. Снежинки. 2. Чайка. (голос с фортепиано).
- „ 3. № 1. В бессоницу. № 2 Гимн чуме,—для голоса с фортепиано.
- „ 4. „Из Шелли“. Симфонический фрагмент для оркестра.
- „ 5. „Из современной поэзии“:
 1. Воздушная птичка. 2. Недотыкомка. 3. Туманы вечера. 4. Небесная роса. 5. Она как русалка. (голос с фортепиано).
- „ 6. Балаган. (А. Блок) Драматическая песня для голоса с оркестром.
- „ 7. Соната-баллада для виолончели с фортепиано.
- „ 8. „Врубель“. Симфонический дифирамб для оркестра и голоса.
- „ 9. Музыкальные декламации (голос с фортепиано):
 1. Кто-то подходил неверными шагами. 2. Розы.
- „ 10. „Посвящения“:
 1. Ты, чье имя печалит и „Знаешь и ты, диотима“, высокий голос и фортепиано 2. Под березой, высокий голос и фортепиано 3. Из Сафо „Зашла луна“, низкий голос и фортепиано. 4. Паутинки, высокий голос и фортепиано. 5. Он шел путем зеленым, высокий голос и фортепиано. 5. Помертвела белая поляна, высокий голос с фортепиано
- „ 11. „Requiem“ Квинтет для фортепиано, 2-х скрипок, альты и виолончели.
- „ 12. „Червь победитель“. Поэма для голоса и оркестра на текст Эдг. По (из поэмы „Лигейя“, пер. К. Бальмонта).
- „ 13. „Антигона“ музыка к трагедии Софокла (декламация).
- „ 14. Две песни к драме „Роза и Крест“ А. Блока, (голос с оркестром):
 1. Песня паж Аликсана (высокий голос) 2. Песня Гаэтана „Ревет ураган“ (высокий голос).
- „ 15. „Rosarium“ Музыка к двустихиям Вяч. Иванова (антология Розы). Серия I:
 1. Роза говорит. 2. Sub Rosa. 3. Паоло и Франческа. 4. Мертвая роза.
- „ 15а. То же, серия II:
 № 5. Аркона. 6. Лотос. 7. Пир. 8. Ultima cera.
- „ 16. „Из современной поэзии“, (голос с фортепиано):
 1. Я отрок зажигаю свечи. 2. Девушка пела в церковном хоре. 3. Инок.
- „ 17. „Финикиянки“. Музыка к трагедии Эврипида, декламация и оркестр.
- „ 18. „Из Шелли“ (Бальмонт) для голоса с фортепиано:
 1. Нет, не буди змею. 2. Песня Беатриче из трагедии „Ченчи“ (музыкальное чтение).
- „ 19. „Эдип—царь“ (Софокл) Напевы для музыкального чтения хоров с оркестром.
- „ 20. Траурные пляски из „Песен об Адонисе“ для оркестра.

I SERIE.

- Op. 1. Vier Stücke, für 1 Singstimme und Klavier (russ.).
- „ 2. Aus der gegenwärtigen Poesie. 2 Lieder, für 1 Singstimme und Klavier:
 1. Schneeflöckchen. 2. Die Möwe.
- „ 3. Zwei Lieder, für Bassstimme und Klavier:
 1. Schlaflos. 2. Hymne an die Pest.
- „ 4. „D'après Shelley“. Fragment symphonique, für Orchester.
- „ 5. Aus der gegenwärtigen Poesie. 5 Lieder, für 1 Singst. und Klavier:
 1. Auf luftigen Schwingen. 2. Tückebold. 3. Des Abends Nebelflor. 4. Himmelstau. 5. Sie ist wie ein Nixchen.
- „ 6. Die Schaubude. Dramatisches Lied (A. Block). für 1 Singst. und Orchester.
- „ 7. Sonate-Ballade für Cello und Klavier.
- „ 8. „Wrubel“. Dithyrambe symphonique, für Orchester und 1 Singstimme.
- „ 9. Zwei Stücke für Musikalische Deklamation (1 Stimme und Klavier):
 1. Jemand kommt einher mit unsicheren Schritten. 2. Rösen.
- „ 10. Widmungen. Musik zu 6 Gedichten für 1 Singst. und Klavier:
 1. „Du zu Herzen mir dringend“ und „Sage, o sag', Diotyme“ (hoch). 2. Unter der Linde (hoch). 3. Aus Sappho (tief). 4. Spinngewebelein (hoch). 5. Er hat aus grünen Pfaden (hoch). 6. Wie erstorben ruhen die Gefilde (hoch).
- „ 11. Requiem. Quintett, für Klavier, 2 Violinen, Viola und Cello.
- „ 12. Der siegreiche Wurm. Dichtung (nach der „Lygeia“ von Edg. Poe) für 1 Singstimme und Orchester.
- „ 13. Antigone. Musik zur Tragödie von Sophokles. Deklamation und Orchester.
- „ 14. Zwei Lieder aus dem Drama von A. Block „Rose und Kreuz“ für 1 Singstimme und Klavier:
 1. Lied des Pagen Aliskan (hoch) 2. Gaëtan's Lied (hoch).
- „ 15. Rosarium (Anthologie der Rose). Musik zu den Gedichten von W. Iwanow. Serie I:
 1. Die Rose spricht. 2. Sub Rosa. 3. Paolo und Francesca. 4. Die todte Rose.
- „ 15а. Dasseble. Serie II:
 № 5. Arkone. 6. Lotos. 7. Das Fest. 8. Ultima cera.
- „ 16. Aus der gegenwärtigen Poësie. 1 Singstimme und Klavier:
 1. Я отрок зажигаю свечи. 2. Девушка пела в церковном хоре. 3. Инок.
- „ 17. Die Phoenizierinnen. Musik zur Tragödie von Euripides. Deklamation und Orchester.
- „ 18. „Aus Shelley“. Zwei Lieder für 1 Singstimme:
 1. Нет не буди змею. 2. Песня Беатриче из трагедии „Ченчи“ (Musikal. Deklamation).
- „ 19. Oedipus-Koenig (Sophokles). Weisen zur musikalischen Deklamation der Chöre mit Orchesterbegleitung.
- „ 20. Trauertänze aus den „Liedern über den Adonis“ für Orchester.

ГОСУДАРСТВЕННОЕ ИЗДАТЕЛЬСТВО МУЗЫКАЛЬНЫЙ СЕКТОР. МОСКВА
 MUSIKSEKTION DES STAATSVERLAGES. MOSKAU



СОЧИНЕНИЯ МИХАИЛА ГНЕСИНА

WERKE VON MICHAEL GNESSIN

II СЕРИЯ.

Соч. 21. Два хора:

1. Плачьте дочери земли (Айседоре Дункан, 1913) *женский хор с фортепиано*. 2. Лазарь, смешанный хор с фортепиано.

„ 22. „Из современной поэзии“, *голос с фортепиано*:

1. Жемчужина (К. Бальмонт). 2. Он ходит с женщиной в светлом (С. Парнок). 3. Сад нимф. Из Сафо (перев. В. Иванова). 4. В дикой пляске (А. Блок). 5. Хорони, хорони меня, ветер. (А. Ахматова).

„ 23. Хор девушек из драмы Блока „Роза и Крест“.

„ 24. Вариации на еврейскую народную тему, *для струнного квартета*.

„ 25. Две персидские миниатюры на текст из Руми, *голос с фортепиано*:

1. Последний час. 2. Когда огонь любви.

„ 26. „Из современной поэзии“. Три романса, *голос с фортепиано*.

„ 27. „Детям“ Маленькая сюита, *для фортепиано в 4 руки Средней трудности*.

1. Весенняя песня. 2. Восточная пляска. 3. Восточная пляска II. 4. Песенка древнего рыцаря. 5. Колыбельная. 6. Вальс вальс.

„ 28. Песня странствующего рыцаря, *для 2 скрипок, альты, виолончели и арфы*, (в печати).

„ 29. Маленькие пьесы, *для фортепиано в 4 руки*:

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„ 30. Песнь о древней родине“ Поэма *для оркестра* (в печати).

„ 31. Строфы из трагедии „Ион“ Эврипида (рукопись).

„ 32. Три еврейских песни на тексты русских поэтов, *голос с фортепиано*.

„ 33. Страницы из „Песня песней“, *голос с фортепиано*.

„ 34. Рыцарская песня, *для виолончели с фортепиано*.

„ 35. „Ора“. Вариации на Палестинскую народную тему, *для фортепиано в 4 руки*.

„ 36. Юность Авраама. Опера-поэма (рукопись).

„ 37. Еврейские песни *голос с фортепиано*:

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„ 38. На высях. Эскиз к повме, *для высокого голоса с фортепиано*.

„ 39. Образцы музыкального чтения (с текстом из библии) [рукопись].

„ 40. Симфонический монумент (1905—1917) *для оркестра и хора*.

„ 41. Еврейские песни на тексты современных поэтов. [Рукопись].

„ 42. Еврейский оркестр на балу у городничего. Музыка к комедии „Ревизор“ (Гоголя) в постановке театра им. Мейерхольда, *для малого оркестра*

„ 43. Соната, *для скрипки с фортепиано*.

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„ 24. Variationen über ein jüdisches Volksthema, *für Streichquartett*.

„ 25. Zwei Persische Miniaturen, *für 1 Singstimme und Klavier*:

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„ 27. Aux enfants. Petite suite, *für Klavier 4-händig (mittelschwer)*:

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„ 32. Drei hebräische Lieder zu Texten russischer Dichter, *für 1 Singstimme und Klavier*.

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MUSIKSEKTION DES STAATSVERLAGES. MOSKAU

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